CHARLES BURCHFIELD

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Charles Burchfield.
Portrait by Thomas Hollyman, 1955.

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Whitney Museum of American Art	*January 11–February 26, 1956*
The Baltimore Museum of Art	*March 14–April 22, 1956*
Museum of Fine Arts, Boston	*May 9–June 17, 1956*
San Francisco Museum of Art	*July 11–August 19, 1956*
Los Angeles County Museum	*September 5–October 14, 1956*
The Phillips Gallery, Washington, D. C.	*November 4–December 11, 1956*
The Cleveland Museum of Art	*January 3–February 10, 1957*

EXHIBITION AND CATALOGUE BY THE

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1893 April 9: born Ashtabula Harbor, Ohio, son of William Charles and Alice (Murphy) Burchfield.

1898 Death of father. Moved with his family to Salem, Ohio. Attended public school and high school. From the seventh grade on, worked after school and Saturdays in a drugstore, then in the mailing department of W. H. Mullins Company.

1911 Graduated from high school; valedictorian of class.

1911-1912 Accountant, cost department of the Mullins Company.

1912-1916 Attended the Cleveland School of Art (now the Cleveland Institute of Art). Studied under Henry G. Keller, Frank N. Wilcox and William J. Eastman. Expenses paid by a scholarship and earnings from work at the Mullins plant during vacations.

1915 Began to paint independently.

1916 Summer: worked in cost department of the Mullins Company. Awarded scholarship at the National Academy of Design. To New York City, early October. Left the National Academy after one day in life class. A group of his watercolors exhibited at the Sunwise Turn Bookshop by Mrs. Mary Mowbray-Clarke, who continued to show his work for the next six years. Returned to Salem and the Mullins Company at the end of November. Painted during lunch hours, evenings and weekends.

1918 July: inducted into U.S. Army. Attached to Field Artillery at Camp Jackson, South Carolina; later transferred to the Camouflage Section.

1919 January: discharged from Army with rank of Sergeant. Returned to the Mullins Company. Continued to paint in his spare time.

1920 Summer: devoted full time to painting during a three-month leave of absence from work. Made brief trips to Tennessee and New York.

1921 Fall: moved to Buffalo, N. Y. Became assistant designer, later head of design department, for the wall paper company, M. H. Birge and Sons.

1922 May: married Bertha L. Kenreich of Greenford, Ohio.

1924-1928 His work handled by the Montross Gallery, New York.

1923 First child, Mary Alice, born. Other children, Martha Elizabeth, born 1924; Sarah Ruth, born 1925; Catherine Esther, born 1926; Charles Arthur, born 1929.

1925 April: moved to Gardenville, N. Y., a suburb of Buffalo, where he still lives.

1929 February: the Frank K. M. Rehn Gallery of New York became his dealer; has continued to handle his work to the present. August: resigned from M. H. Birge and Sons in order to devote full time to painting.

1936 Commissioned by *Fortune* magazine to paint railroad yards at Altoona and Harrisburg, Pa., and the following year to paint sulphur and coal mines in Texas and West Virginia.

1949 Taught summer class at University of Minnesota, Duluth Branch, Duluth, Minn.

1949-1952 Taught special class at Art Institute of Buffalo.

1950 Taught summer class at Ohio University, Athens, Ohio, and again in 1953. Taught summer class at the University of Buffalo, and again in 1951.

1951-1952 Taught advanced seminar, Buffalo Fine Arts Academy.

One-man exhibitions:

1916: Cleveland School of Art; Sunwise Turn Bookshop, N.Y. 1917: Cleveland School of Art. 1918: Laukhuff's Book Store, Cleveland. 1919: Garrick Theater Library, N.Y.; Little Theatre, Cleveland. 1920: Kevorkian Gallery, N.Y. 1921: Art Institute of Chicago; Cleveland School of Art. 1923: Grosvenor Galleries, London, England. 1924: Montross Gallery, N.Y., also 1926 and 1928. 1928: Eastman-Bolton Gallery, Cleveland. 1930: Frank K. M. Rehn Galleries, N.Y., also 1931, 1934, 1935, 1936, 1939, 1941, 1943, 1946, 1947, 1950, 1952 and 1954; Museum of Modern Art, N. Y. (early watercolors of 1916-1918). 1932: Rochester Memorial Art Gallery. 1934: Phillips Memorial Gallery, Washington, D.C. (early watercolors of 1916-1918). 1937: Philadelphia Art Alliance. 1938: Carnegie Institute (retrospective). 1941: Cleveland School of Art. 1944: Albright Art Gallery, Buffalo (retrospective), also circulated by the American Federation of Arts. 1948: Town and Country Gallery, Cleveland. 1953: Cleveland Museum of Art (drawings, retrospective).

Awards and honors:

1921: First Prize in Watercolor and Penton Medal in Silver for Excellence, Cleveland Museum of Art. 1929: Jennie Sesnan Gold Medal, Pennsylvania Academy of the Fine Arts. 1935: Second Prize, Carnegie Institute. 1936: First Prize, Art Association Building, Newport, R.I. 1940: Dana Watercolor Medal, Pennsylvania Academy of the Fine Arts. 1940-1955: Member, Fine Arts Jury, John Simon Guggenheim Memorial Foundation. 1941: Watson F. Blair Prize, Art Institute of Chicago. 1942: Award of Merit Medal, National Institute of Arts and Letters. 1943: Member, National Institute of Arts and Letters. 1944: Chancellor's Medal, University of Buffalo. 1946: L.H.D., Kenyon College, Gambier, Ohio; Philadelphia Watercolor Prize, Pennsylvania Academy of the Fine Arts; Second Honorable Mention, Carnegie Institute. 1947: Dawson Memorial Medal, Pennsylvania Academy of the Fine Arts. 1948-1951 and 1952-1955: Member of the Board of Directors, Albright Art Gallery. 1948: Doctor of Fine Arts, Harvard University; Doctor of Fine Arts, Hamilton College, Clinton, N. Y. 1949-1952 and 1952-1955: Member of the Board of Trustees, American Academy in Rome. 1950: Special Prize, Pennsylvania Academy of the Fine Arts. 1951: LL.D., Valparaiso University, Valparaiso, Indiana. 1952: $500 Award, Metropolitan Museum of Art; James Carey Evans Memorial Prize, Albright Art Gallery. 1955: Sattler's Prize, Albright Art Gallery.

CHARLES BURCHFIELD

Poplar Trees

1916. 20 x 14. Collection of the artist.

. . . some fabulous Northland unlike any place on earth—a land of deep water-filled gashes in the earth; old lichen-covered cliffs and mesas, with black spruce forests reflected in the pools, against which white swans gleam miraculously. This romantic land of the imagination, the mysterious North that has haunted me since I was a boy—it does not really exist, but how did it come into being?

FROM Charles Burchfield's journal, 1954

(All other quotations from the same source unless otherwise noted.)

There are three Burchfields in this exhibition.

The first was a young clerk at the W. H. Mullins Company in Salem, Ohio. He had just returned from four years at the Cleveland School of Art and was painting small watercolors during his lunch hours, his evenings and on weekends. They were fantastic watercolors that visualized the song of insects and recreated childhood moods, like fear of the dark; in them, flowers had faces, trees gesticulated and cornstalks danced. At the Mullins Company he never mentioned them, for he had no intimate friends at the plant and few outside it. To most of Salem, he was a painfully shy, inarticulate young man who disappeared on weekends into Post's Woods and was sometimes seen in the distance by picnickers at The Dutchman's as he forded the Little Beaver Creek and disappeared into Trotter's Swamp. The year was 1917.

At art school Burchfield's taste had turned in exotic directions. He admired Japanese prints, Chinese scroll paintings, the fanciful illustrations of Arthur Rackham, Edmund Dulac and the Russian, Bilibin. From the Grimm Brothers' fairy tales he had absorbed in his youth a Gothic sense of terror and fantasy which colored his own vivid imagination and transformed the woods and fields of Salem into a realm of spirits. These elements entered variously into his first mature work. The style that he had developed at school was flat, calligraphic—at times almost poster-like—and essentially decorative. In 1917 he discovered that the same style could be put to more romantic ends by radical alterations of scale and especially by the use of the double image. Flowers are impossibly enlarged, their markings suggest faces, cornstalks look like ghosts, shadows become gaping caves, branches arms. Going a step further, he invented a series of imaginative symbols which he called "conventions for abstract thoughts." They had their source

From "Conventions for Abstract Thoughts." 1917. Pencil. Collection of the artist.

in observation—Insanity, for instance, is plainly a crossed-eye motif—but they were developed into abstract shapes which he used in free variations through many of these pictures to heighten the fantastic mood. Sound had nearly as profound an effect on him as sight, and he undertook the difficult task of visualizing the songs of insects, the pealing of church bells, the shriek of the wind at night. He created, in short, a haunted world as convincing as childhood's own unquestioning acceptance of presences in nature.

The second Burchfield was a man in his forties, married, the father of five children, living in a modest frame house in Gardenville on the outskirts of Buffalo. In 1929 he had left his job at a wall paper factory to paint full time, and had managed to support his family, though there were precarious moments. Already he had made a national reputation with his big watercolors of the industrial scene around him—the shipping in the harbor, the bridges, the railroad yards, the dirty snow clinging to brown, weathered houses. These are entirely different from the fanciful Salem papers, for they were painted on a larger scale with broad realism, though full of the romantic moods which he sensed in the city. He was still a lonely man who made friends with difficulty and often repelled acquaintances by his apparent distance. One day he was sketching on a downtown street. Two boys passed, and one came nearer to watch him. "You'd better stay away from that guy," said the other. "He's liable to clout you over the head." Do I look so fierce, the artist wondered?

The change between Burchfield's early and middle work came while he was still in Salem. After his brief career in the Army, he had suffered a period of doubt and gloom, followed by a conviction that the fantasies were a blind alley, that he must turn to the portrayal of contemporary life. He was not a figure painter, but he discovered that through man-made things,

especially houses, he could symbolize this life. At first a strong element of romantic fantasy persisted—windows resembled eyes, porches were mouths, and a kind of baroque embroidery played around the edges. After he moved to Buffalo in 1921 a new sobriety began slowly to enter his work, a tendency which culminated in the middle 'thirties with his big papers of the city. Never at home in oil, though he used it occasionally throughout this period, Burchfield perfected an individual watercolor technique consisting of heavy overlapping strokes which build texture and form with a solidity and a power seldom found in the lighter medium. While his work became more realistic in one sense, it also became more generalized. Details were suppressed, and a monumental quality replaced the romantic movement of his earlier painting. Some of these papers seem to have grown solely out of a delight in the shapes and colors of his industrial subjects. More often, however, they are transcriptions of mood, filled with the elusive and all-pervading atmosphere of the city, the weariness of back streets, the warmth of lamplight in winter dusk, the very feel of humanity without the appearance of any individualized human being.

The third Burchfield is living in Gardenville today. He will be sixty-three in April and looks less like an artist than ever. (He reminded one recent interviewer of the family doctor, another of a small-town businessman.) Thirteen years ago, he broke suddenly with the realism of his middle period and abandoned the industrial scene. Now he paints the one subject that has always been closest to his heart—the changing moods and aspects of nature. He paints these in a new style that is a fusion of his early fantastic manner and the great technical resources of his more realist work. It is a style born of the vivid, romantic imagination that has always burned beneath the quietly conventional exterior, a style that transforms even the backyard of suburban Gardenville into images of God's presence in nature. A deeply religious sense of wonder at the miracle of the seasons, of sun and rain, of birth and death in the natural world, has grown in Burchfield through the years. Sketching east of the Bowen Road one day, he left his easel to explore a brook. "I thought, as I squatted on my heels and gazed into the warm amber-colored water with its teeming life, that if one could but read it aright this little watery world would hold the whole secret of the universe. At least I had the feeling I was gazing into infinity."

This latest phase of Burchfield's work grew out of a long felt nostalgia for his imaginative childhood in Salem. Looking at his early fantasies, he often wondered if he had not lost, with maturity, more than he had gained. In 1943 he took an unfinished watercolor of 1917, enlarged it by pasting strips of paper along the edges and finished it, not in his realist style, but in the fanciful, calligraphic manner of his youth. *The Coming of Spring* marked the beginning of the big reconstructions of early work which occu-

pied him, on and off, for the next decade. At first, some of these reconstructions were not entirely successful. The early style did not enlarge well and the painter attempted to revive it in perhaps too archeological a spirit. Soon, however, he began to work more freely, bringing into play the solidity, the deep space, the textural control that he had learned in his middle years. In the new work, particularly that which was done independently of the early paintings, Burchfield has sometimes used abstract motifs and symbols as he did in 1917, but these have been less specific, more suggestive and have been woven more closely into the whole design. And in his finest late pictures he has virtually abandoned the fantasy of symbols and double images. Instead, he has achieved his interpretation of nature's moods and meaning through a slowly wrought and intensely felt kind of personal expressionism. Bold distortion of scale and shape, compositions of heavy thrusts or sinuous lines and a more arbitrary use of color are now the principal tools by which he gives form to the eternal mystery of spiritual forces felt in inanimate things.

Oddly, it is the second Burchfield who has been most honored and is still best known, perhaps because his paintings of industrial Buffalo seemed to play a pioneering role in the regional movement which swept American art in the early 1930's and were thus more easily classified and more easily understood. There is scarcely a critic who has not compared his work with the writing of a fellow Ohioan, Sherwood Anderson, generally with the latter's *Winesburg, Ohio*. Burchfield read this book soon after it was published in 1919 and has acknowledged that it made a deep impression on him. There is also no doubt that his work, during these middle years, had at least as much regional flavor as Edward Hopper's paintings, let us say, of New York. (Someone once remarked that Burchfield was only Hopper on a rainy day.) But like Hopper, Burchfield never thought of himself as a regionalist and strongly rejected the more militant regional doctrines. Furthermore, he eventually came to feel that the whole realist-industrial phase of his work was a digression, though a fruitful one, from the true direction that he was destined to follow. This direction was, of course, the romantic interpretation of nature which drew him instinctively while he was still in art school and which has re-emerged as the dominant aim in his art since 1943. As both his paintings and his journals show, it never entirely disappeared, even in his middle period. It is the durable strand that binds all three Burchfields into one.

Any true understanding of Burchfield and his art must be based on a realization of the intensity of his response to nature. Many academic painters devote themselves to the same theme and produce, at best, only pleasant landscapes and relaxed moods. For Burchfield, nature has always been a mystical experience full of wonders, terrors and true miracles. Every season,

every time of day, every change of weather, every flower and insect, even every direction of the compass has its special meaning for him. His feeling for North, though only a single thread in this complex fabric of relationships, may serve to illustrate the consistency and the special quality of his romanticism.

"The old childhood sensation of North," he wrote in his journal of 1917. How it was born he never knew, but from the beginning it was the dark, terrifying, mysterious direction—the heart of the thunderstorm and the blackness of night. It was always to the North that lay those "strange phantom lands" which loomed suddenly in his mind's eye when he was still in art school and had visions of "enormous moonlit cliffs with water roaring at their bases." The crow, for obvious reasons, and August because of its velvety nights and towering thunderheads, were both closely associated with North. So he soon came to think of "the old 'crow-north' feeling," and one of his early watercolors, a garden at night, was called *August North*. All through the middle years, even when he was deeply involved in his paintings of the city, the North feeling would recur without warning. "Over the rim of the earth—to the North—lies the land of the unknown—it is windy, the ground is frozen, hard, barren—there is no snow—white wind clouds scud over a vast gray sky." The mood grew in scope, adding Druidic, primitive, prehistoric associations, but it remained essentially mysterious. Watching the northern lights one night, "I felt as never before

Deserted House.
1923.
Brush and India ink, watercolor wash, crayon, conté crayon, lead pencil.
13¾ x 19⅝.
Collection of Leona E. Prasse.

the true mysterious nature of 'North'—and knew why it is that the North attracts me, more than any other direction." In Gardenville, for a few unhappy years, he was obsessed with the idea that he had lost all sense of direction, "and with it the elemental side of nature. North—East—South—West do not seem to have their true character." He had a recurring dream of a wooded cave somewhere to the North.

After 1943, when Burchfield returned to painting the moods of nature, North reasserted itself strongly in both his imagination and his art. He had visions like the one quoted at the beginning of this text, and once more he tried to introduce the feeling of North in his paintings. Sometimes this was quite unpremeditated; working on his *Song of the Telegraph,* he suddenly found himself creating a new motif, "which just seemed to grow of its own accord . . . a vast cloud in the form of a cawing crow, soaring above the woods to the left and heading due north. It symbolized for me the old yearning of boyhood for the Northlands, beyond the Covered Bridge, evoked by the elemental calls of crows." North entered equally into other pictures like *Sun and Rocks* and *Moonflowers at Dusk,* the latter a new version of his early *August North.* In one way, the mood became more generalized, a feeling for all that was elemental and enduring in nature. But it never entirely lost the undertones of emotion that went back to childhood. Exploring once in wild new territory, the artist was suddenly aware of "the feeling of coming into a Northwoods at twilight. It recalled some vague elusive memory of my boyhood, or was it a dream . . . ? I wish I could grasp the feeling better . . . Did I experience it, or is it the lifelong desire for a dreamwoods?" It still haunts him.

The deep strain of romantic mysticism in Burchfield, of which this is only one instance, has never adequately been recognized. This is due to a number of factors. His reputation as a regional realist and even as a social satirist has tended to obscure his greater body of work in different directions. The fine, moody city-scapes of his middle years deserve, without question, a high rank in his total work, but their many admirers are generally unsympathetic to his more romantic nature painting. On the other hand, there are those critics who feel that his early fantasies of 1916-18 are better than anything he has done since. To them, Burchfield is a kind of child genius who has not lived up to his promise, and the fantasies themselves, while extraordinary, are after all fantasies—a word that suggests lively imagination but neither profound nor mature emotion. They are indifferent to his realist phase and dislike the later fantasies that he did after 1943, finding them overblown in scale and less spontaneous than those of his youth. So the artist has fallen, critically speaking, between two stools—those who prefer the early work and those who prefer the middle period. No strong voice has yet been raised for the late paintings of his maturity.

Spring Rain (West Main Street, Salem, Ohio). 1920. Brush and India ink, India ink wash, lead pencil. 6⅝ x 10½. Collection of Mrs. Marguerite Munger.

In some ways, this is explainable. For a brief period after 1943, Burchfield tried to turn the clock back too literally and to resume the fantastic style and spirit of 1917 as though the middle years had ceased to exist. Almost at once he ran into esthetic difficulties, which did indeed mar some of the largest and most publicized work in his new direction. Since then he has abandoned all attempts to be a child again and has used his full technical equipment to embody, in his own personal kind of expressionism, his more mature romantic outlook. The romantic spirit, by its nature, is a young one, and in this sense Burchfield has always kept his liaison with youth, as his persistent feeling for North can testify. But just as that concept broadened and deepened in meaning, so his art has acquired, in the last decade, a more profound and elemental romanticism. It is no longer fantasy in the 1917 sense but a powerful evocation of the mystery and beauty of God's creation. Some of the greatest pictures of his career—among them, *Sun and Rocks, An April Mood* and *Night of the Equinox*—have been painted in only the last six years and are still not widely known. Yet they mark the crowning achievement, so far, of a painter who has done more than any other in our day to revitalize the long American tradition of an intimate and fruitful relation between the artist and the natural world.

JOHN I. H. BAUR

The above text is the introductory chapter, with a few changes, from Mr. Baur's book, *Charles Burchfield,* which contains a fuller biography and critical study of the artist.

CATALOGUE

The arrangement is chronological. The dimensions are in inches, height preceding width. The paintings are in watercolor unless otherwise noted. A hyphen between two dates indicates that the picture was painted during those years; a diagonal line that it was worked on again in the latter year. Where the owner is not given the work has been lent by the Frank K. M. Rehn Galleries. Works marked with an asterisk are illustrated; those marked with a dagger are shown at the Whitney Museum only.

Certain works are for sale. Prices will be furnished on request.

PAINTINGS

1 **Apple Orchard.**† 1916. 19 x 26¾. Lent by Edward W. Root.

2 **Ghost Plants.*** 1916. 20 x 14. Lent by Mr. and Mrs. Kenneth M. Parker.

3 **Lightning.** 1916. 8½ x 11½.

4 **Moon through Young Sunflowers.** 1916. 19⅝ x 14.

5 **Moonlight over the Arbor.**† 1916. 19¼ x 13½. The Phillips Collection.

6 **Poplar Trees.*** 1916. 20 x 14. Lent by the artist.

7 **Rogues' Gallery.*** 1916. 13½ x 19⅝. Lent by the Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

8 **Setting Sun through the Catalpas.***† 1916. 20¼ x 14¼. Collection of the Cleveland Museum of Art, Hinman B. Hurlbut Collection.

9 **Sunflower.** 1916. 20 x 14. Collection of the Whitney Museum of American Art, gift of Mr. and Mrs. Lesley G. Sheafer.

10 **The Bower.** 1917. 22 x 18.

11 **Church Bells Ringing, Rainy Winter Night.*** 1917. 30 x 19. Collection of the Cleveland Museum of Art, anonymous gift in memory of Henry G. Keller.

12 **Cricket Chorus in the Arbor.*** 1917. 22 x 18. Lent by John W. Straus.

13 **Dandelion Seed Balls and Trees.*** 1917. 22¼ x 18¼. Lent by the Metropolitan Museum of Art.

14 **Garden of Memories.*** 1917. 25¾ x 22½. Lent by the Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

15 **Insects at Twilight.*** 1917. 14 x 19¾. Lent by the Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

16 **The Mysterious Bird.*** 1917. 20¾ x 17⅝. Lent by the Wilmington Society of the Fine Arts.

17 **Noontide in Late May.** 1917. Watercolor and gouache. 21⅜ x 17⅜. Collection of the Whitney Museum of American Art.

18 **Petunias at Twilight.** 1917. 21¾ x 17½. Lent by Mrs. Franklin Chace.

19 **Poplars in June.*** 1917. 18 x 22. Lent by the artist.

20 **Portrait Study in a Doorway.*** 1917. Gouache. 24 x 30. The Phillips Collection.

21 **Snowstorm in the Woods.**† 1917. Watercolor and gouache. 20⅜ x 42¼. Lent by the Art Institute of Chicago.

22 **The Song of the Katydids.*** 1917. 17¾ x 21¾. Lent by Mr. and Mrs. Lawrence A. Fleischman.

23 **The Sulphur Stream.** 1917. 20 x 18. Lent by the artist.

24 **The Window by the Alley.*** 1917. 18 x 24¾. Lent by Mr. and Mrs. Andrew C. Ritchie.

25 **Abandoned Coke Ovens.** 1918. 18 x 27. Lent by the artist.

26 **Black Houses.*** 1918. 16 x 24⅝. Lent by Mr. and Mrs. Theodor Braasch.

27 **The Black-eyed Shed.**† 1918. 18 x 25. Lent by John W. Straus.

28 **Miners' Huts.** 1918. 18¼ x 27¼. Lent by the artist.

29 **The Night Wind.***† 1918. 21¼ x 21¾. Lent by A. Conger Goodyear.

30 **White Violets and Coal Mine.*** 1918. 23¾ x 21¼. Collection of the Cleveland Museum of Art, Hinman B. Hurlbut Collection.

31 **Haunted Evening.*** 1919. 16 x 25. Lent by Mr. and Mrs. Henry E. Richter.

32 **Burning Stump.** 1920. 26 x 19. Lent by Mr. and Mrs. Robert D. Mustain.

33 **Spring Twilight.** 1920. 21 x 27.

34 **The Thunderclap.*** 1920. Gouache. 26 x 40. Lent by the artist.

35 **Wires Down.*** 1920. 19 x 31⅛. Lent by the Carnegie Institute, gift of Mrs. James H. Beal, Jr.

36 **Noonday Heat.*** 1921. Varnished watercolor. 22 x 32. Lent by Mrs. George Bellows.

37 **Safety Valve.** 1921. 20 x 30.

38 **House of Mystery.*†** 1924. Varnished watercolor and tempera. 29½ x 24½. Lent by the Art Institute of Chicago.

39 **March Wind.*†** 1926. 26½ x 39¾. Collection of the Cleveland Museum of Art, J. H. Wade Collection.

40 **Little Italy in Spring.†** 1928. 27 x 40. Lent by Mr. and Mrs. William Keighley.

41 **Sulphurous Evening.*** 1922/29. 24 x 30. Lent by the City Art Museum of St. Louis.

42 **Rainy Night.*** 1930. 32 x 44. Lent by the Fine Arts Gallery of San Diego.

43 **The Open Road.** 1924/31. 23½ x 33¼. Lent by the Hackley Art Gallery.

44 **Evening.*†** 1932. 31½ x 43½. Lent by the Newark Museum

45 **Snow Remnants.** 1932. 24 x 40. Lent by the artist.

46 **Freight Cars under a Bridge.** 1933. 24 x 34. Lent by the Detroit Institute of Arts.

47 **Ice Glare.** 1931-33. 30¾ x 24¾. Collection of the Whitney Museum of American Art.

48 **March Sunlight.*** 1925/33. 23¼ x 32. Lent by the Fogg Art Museum, Harvard University.

49 **Three Boats in Winter.** 1933. 23⅛ x 33¼. Lent by the Rhode Island School of Design.

50 **Winter Bouquet.*†** 1933. 36 x 27. Collection of the Museum of Fine Arts, Boston.

51 **November Evening.*** 1931-34. Oil. 32⅛ x 52. Lent by the Metropolitan Museum of Art.

52 **The Parade.*†** 1932-34. 26 x 37. Lent by Mr. and Mrs. Lawrence A. Fleischman.

53 **Black Iron.*** 1935. 29 x 41. Lent by Mr. and Mrs. Lawrence A. Fleischman.

54 **Lace Gables.†** 1935. 23½ x 35½. Lent by Edward W. Root.

55 **Over the Dam.** 1936. 21 x 30. Lent by Katharine Cornell.

56 **Six O'Clock.*** 1936. 24 x 30. Lent by the Syracuse Museum of Fine Arts.

57 **End of the Day.*** 1938. 28 x 48. Lent by the Pennsylvania Academy of the Fine Arts.

58 **Old House by Creek.*** 1932-38. Oil. 34½ x 57. Collection of the Whitney Museum of American Art.

59 **Edge of Town.*** 1921 41. 27 x 40. Lent by the Nelson-Atkins Gallery of Art, gift of the Friends of Art.

60 **Old Houses in Winter.** 1929/41. 30 x 46. Lent by the Sheldon Swope Art Gallery.

61 **House Corner in Spring.** 1942. 34 x 25½. Lent by William Benton.

62 **The Coming of Spring.*†** 1917/43. 34 x 48. Lent by the Metropolitan Museum of Art.

63 **Iron Bridge and Winter Sun.** 1940-43. 28 x 23.

64 **The Cicada.*†** 1944. 30 x 25. Lent by Edward W. Root.

65 **Midsummer Caprice.** 1945. 36 x 48. Lent by the artist.

66 **The Dark Ravine.** 1946. 40 x 34.

67 **March Clouds and Tree.** 1946. 36 x 29.

68 **The Sphinx and the Milky Way.*†** 1946. 52⅝ x 44¾. Lent by the Munson-Williams-Proctor Institute.

69 **The Three Trees.*†** 1932/46. 36 x 60. Lent by the Salem Public Library, Salem, Ohio.

70 **Hush before the Storm.*†** 1947. 40 x 30. Lent by the Roland P. Murdock Collection, Wichita Art Museum.

71 **Lavender and Old Lace.*†** 1939/47. 36¾ x 52½. Lent by the New Britain Art Museum.

72 **Goldenrod in December.** 1948. 26 x 40.

73 **July Clouds.*** 1948. 26 x 35. Lent by Mr. and Mrs. Walter E. Ferris.

74 **Summer Afternoon.*** 1917/48. 48 x 42. Lent by the artist.

75 **Clatter of Crows in Spring Woods.*†** 1949. 40 x 30. Lent by the Wolf Collection.

76 **Nighthawks at Twilight.** 1917/49. 30 x 48.

77 **Pear Tree in September.** 1949. 21 x 30. Lent by Mr. and Mrs. Charles A. Burchfield.

78 **Song of the Wood Thrush.** 1950. 12 x 18. Lent by Mr. and Mrs. James H. Beal.

79 **Sun and Rocks.***† 1918/50. 40 x 56. Lent by the Room of Contemporary Art Collection, Albright Art Gallery, Buffalo.

80 **March Wind.*** 1951; incorrectly dated 1952. 30 x 40.

81 **Song of the Marsh.*** 1951. 25 x 36. Lent by Joseph H. Hirshhorn.

82 **Still Life in Winter.** 1951. 30⅛ x 40. Lent by the Carnegie Institute, gift of National Academy of Design through Henry W. Ranger Fund.

83 **Winter Moonlight.*** 1951. 40 x 33. Lent by the Roland P. Murdock Collection, Wichita Art Museum.

84 **Hepatica Hollow.** 1952. 44 x 19. Lent by Mrs. Charles Burchfield.

85 **Moonflowers at Dusk.*** 1952. 40 x 33. Lent by Mr. and Mrs. William J. Poplack.

86 **Old Meetinghouse and Locust Trees.*** 1952. 30 x 40.

87 **Pussy Willows in the Rain.** 1952. 30 x 40.

88 **Song of the Telegraph.*** 1917/52. 34 x 53.

89 **Hot September Wind.*** 1953. 40 x 30. Lent by Mr. and Mrs. Lawrence A. Fleischman.

90 **The Mountain Road.** 1954. 40 x 30. Lent by the artist.

91 **Oncoming Spring.** 1954. 30 x 40. Lent by Mr. and Mrs. Harold Olmsted.

92 **Windblown Hemlock.** 1954. 30 x 40.

93 **An April Mood.*** 1946/55. 40 x 54. Collection of the Whitney Museum of American Art, gift of Mr. and Mrs. Lawrence A. Fleischman and purchase.

94 **The Glory of Spring.*** 1934/55. 43 x 5[illegible]

95 **Night of the Equinox.*** 1917/55. 40 x 52.

DRAWINGS

96 **July Noon on a Hot, Dusty Road.** 1915. Lead pencil, brush and India ink. 17 x 11. Lent by Mrs. James H. Beal.

97 **Wind and Sunlight in the Woods.**† 1915. Lead pencil. 16½ x 14¼. Lent by the artist.

98 **Crickets in November (New Albany, Ohio).** 1917. Pen and brush with brown ink, crayon, lead pencil. 11⅜ x 10⅞. Lent by Leona E. Prasse.

99 **The Sunflower Arch.** 1917. Indelible pencil, crayon. 19⅞ x 13⅞. Lent by Leona E. Prasse.

100 **The East Wind.**† 1918. India ink wash, lead pencil. 8½ x 10⅞. Lent by Mr. and Mrs. Paul H. Oppmann.

101 **A Dying Town.**† 1919. Pen and India ink, India ink wash. 5⅜ x 8¾. Lent by the artist.

102 **Apple Orchard.** 1920. Pen and India ink, India ink wash, lead pencil indications. 11¾ x 17⅞. Lent by Leona E. Prasse.

103 **Spring Rain (West Main Street, Salem, Ohio).***† 1920. Brush and India ink, India ink wash, lead pencil. 6⅝ x 10½. Lent by Mrs. Marguerite Munger.

104 **House with an Astonished Face.** 1922. Lead pencil. 11 x 17. Lent by Mrs. James H. Beal.

105 **Deserted House.*** 1923. Brush and India ink, watercolor wash, crayon, conté crayon, lead pencil. 13¾ x 19⅜. Lent by Leona E. Prasse.

106 **Spring Evening.** 1929. Carbon pencil. 12½ x 17. Lent by the artist.

107 **Farm Landscape in July.**† 1943. Conté crayon. 10⅜ x 17. Lent by the artist.

108 **Summer Storm.** 1947. Conté crayon. 10⅞ x 16⅞. Lent by the artist.

109 **Tree Interior.**† 1948. Conté crayon. 16¾ x 10⅜. Lent by the artist.

110 **Sun and Cobwebs.** 1949. Pen and India ink. 11 x 17⅜. Lent by William Matthewson Milliken.

111 **The Great Drought Sun.** 1953. Pen and brush with brown and India ink; black, sepia, and sanguine conté crayon; crayon; watercolor wash. 15⅜ x 19⅜. Collection of the Cleveland Museum of Art, Norman O. Stone and Ella A. Stone Memorial Fund.

112 **Fallen Tree.** 1944/54. India ink, watercolor wash, conté crayon. 11 x 17.

113 **Sigh of September Wind.** 1954. Conté crayon. 10⅞ x 17. Lent by the artist.

114 **Spring Rain in the Marsh.**† 1950/54. India ink, watercolor wash, conté crayon. 11 x 17. Lent by Mr. and Mrs. B. J. Cutler.

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The place of publication of books is New York unless otherwise noted. The place of publication of periodicals has not been noted, with a few exceptions.

Abbreviations: Ag August, Am American, Ap April, bibl bibliography, bul bulletin, D December, ed edited, F February, il illustration(s), Ja January, Je June, Jl July, mag magazine, Mr March, My May, N November, O October, p page(s), S September, sup supplement.

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PLATES

1. **Rogues' Gallery**

1916. Watercolor. 13½ x 19⅝. Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

A rogues' gallery of sunflowers in the brilliant, dry sunshine of August.

2. **Church Bells Ringing, Rainy Winter Night**

1917. Watercolor. 30 x 19. Cleveland Museum of Art, anonymous gift in memory of Henry G. Keller.

It was an attempt to express a childhood emotion—a rainy winter night—the churchbell is ringing and it terrifies me (the child)—the bell ringing motive reaches out and saturates the rainy sky—the roofs of the houses dripping with rain are influenced; the child attempts to be comforted by the thoughts of candle lights and Christmas trees, but the fear of the black, rainy night is overpowering.

3. **Ghost Plants**

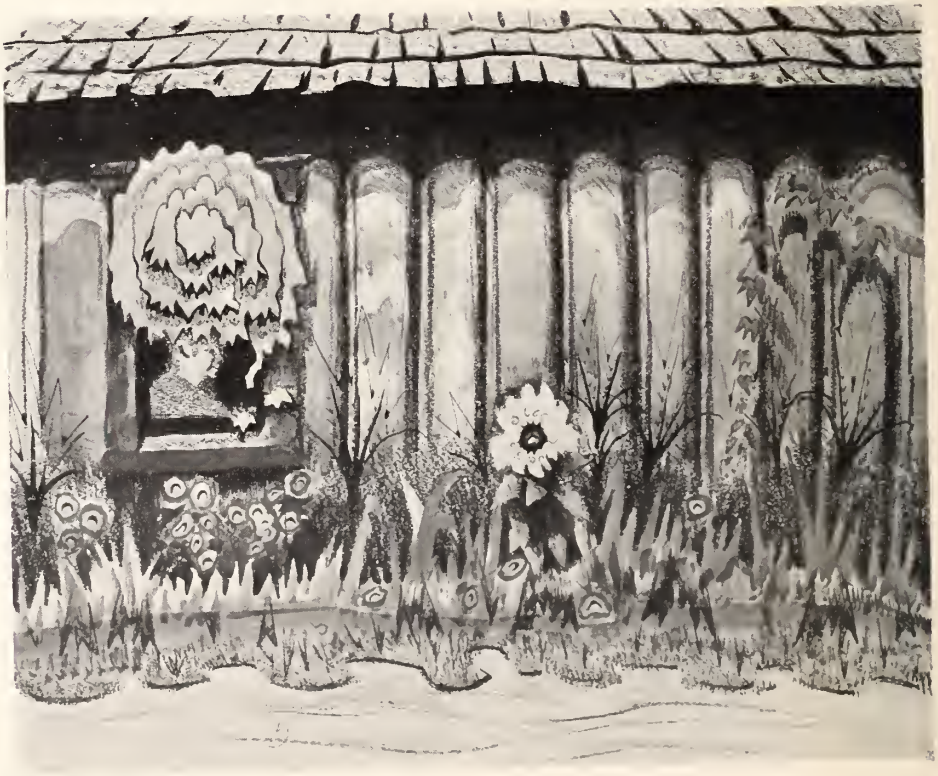
1916. 20 x 14. Collection of Mr. and Mrs. Kenneth M. Parker.

4. Setting Sun through the Catalpas

1916. 20¼ x 14¼. Cleveland Museum of Art, Hinman B. Hurlbut Collection.

5. Poplars in June

1917. 18 x 22. Collection of the artist.



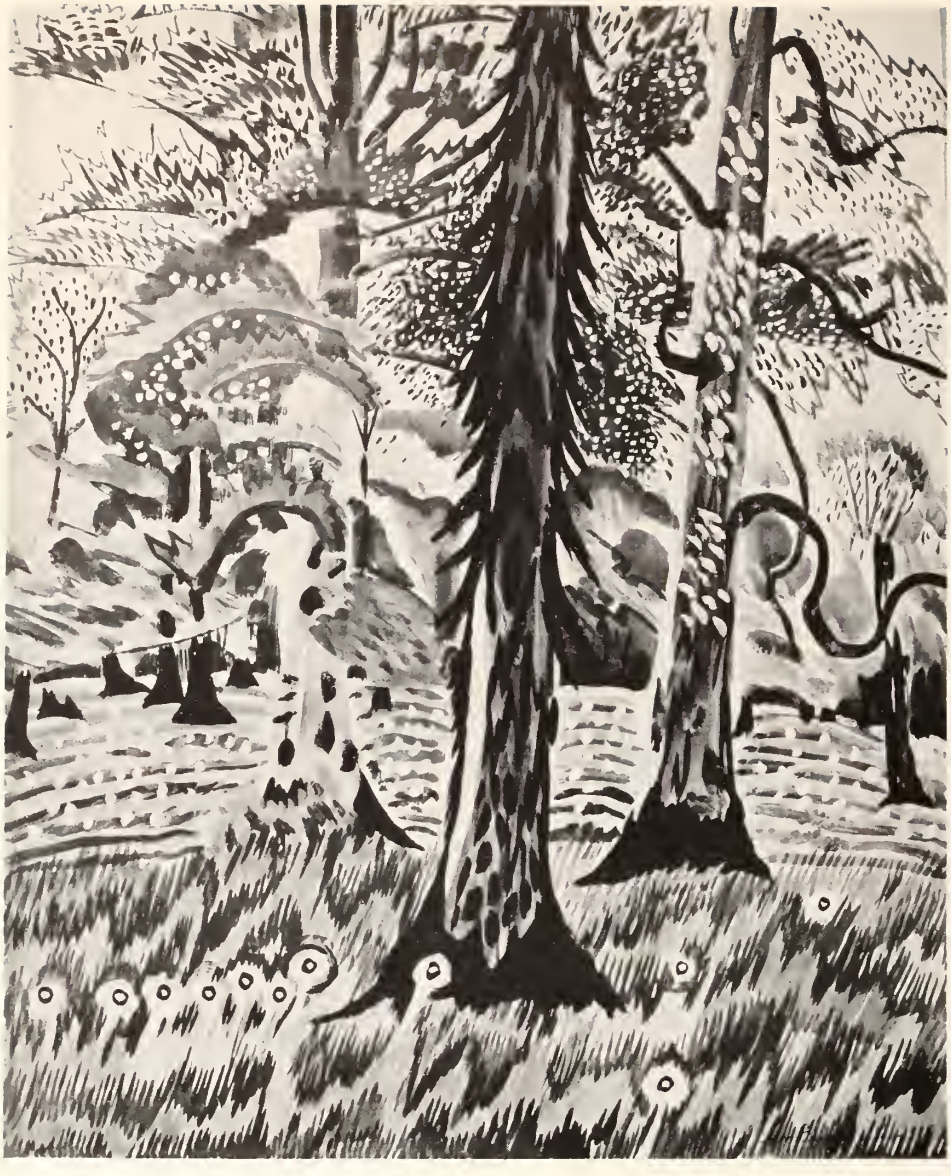
6. The Window by the Alley

1917. 18 x 24¾. Collection of Mr. and Mrs. Andrew C. Ritchie.

7. The Mysterious Bird

1917. Watercolor. 20¾ x 17⅝. Wilmington Society of the Fine Arts.

A bird kept going back and forth overhead making a strange whistling sound. I never could catch a look at him—he remained merely a sound.



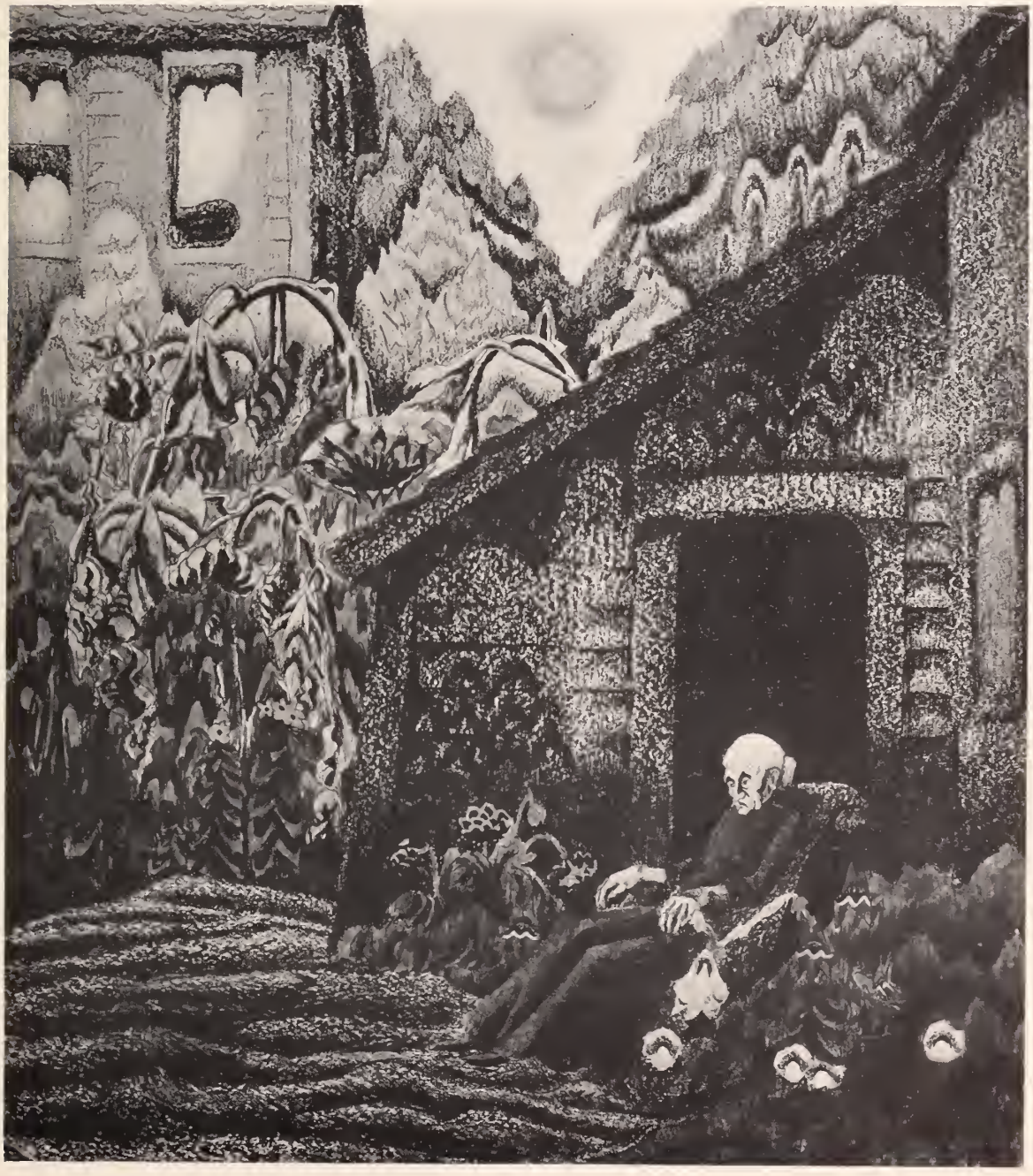
8. Dandelion Seed Balls and Trees

1917. 22¼ x 18¼. Metropolitan Museum of Art.

9. Garden of Memories

1917. Watercolor and crayon. 25¾ x 22½. Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

Crabbed old age sits in front of her black doorway, without hope for the future, brooding. Spiders lurk in dark corners; the dying plants reflect her mood. The romantic autumn moon rises just the same.



10. Portrait Study in a Doorway

1917. Gouache. 24 x 30. Phillips Collection. Washington, D. C.

Not an attempt to produce a "bona fide" portrait, but merely a study of a mood in which the figure is simply one of many objects.

12. The Song of the Katydids

1917. Watercolor. $17\frac{3}{4}$ x $21\frac{3}{4}$. Collection of Mr. and Mrs. Lawrence A. Fleischman.

A stagnant August morning during the drought season; as the pitiless sun mounts into the midmorning sky the insect chorus commences, the katydids and locusts predominating; their monotonous, mechanical, brassy rhythms soon pervade the whole air, combining with heat waves of the sun, and saturating trees and houses and sky.

11. Insects at Twilight

1917. 14 x 19¾. Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

12

13. The Night Wind

1918. Watercolor.
21¼ x 21¾. Collection of
A. Conger Goodyear.

To the child sitting cozily in his home, the roar of the wind outside fills his mind full of visions of strange phantoms and monsters flying over the land.

14

15

14. Black Houses

1918. Watercolor. 16 x 24⅝. Collection of Mr. and Mrs. Theodor Braasch.

Crude frame houses rearing themselves up against the cold afterglow in the western sky, like gaunt black spectres which seem to be resisting the light with all the bulky power they can muster. They are symbols of the hardness of life, and are also beautiful in their primitive, almost elemental conception of the idea of "homes."

15. White Violets and Coal Mine

1918. Watercolor. 23¼ x 21¼. Cleveland Museum of Art, Hinman B. Hurlbut Collection.

The debris at the mine openings seemed to be especially suitable for white violets, delicate fragile flowers, whose charm was enhanced by the proximity of the yawning black cave, around which they grew. They seemed like impish fairy spirits playing hide-and-seek among the rocks.

16. Cricket Chorus in the Arbor

1917. Watercolor. 22 x 18. Collection of John W. Straus.

With the afterglow reflected in the southeast sky, the cricket chorus commences in the black depths of the forest.

Chas Burchfield
1917

17. Haunted Evening

1919. Watercolor. 16 x 25. Collection of Mr. and Mrs. Henry E. Richter.

A reminiscence of South Carolina where I spent six months in the Army.... A man coming home to his little cabin, carrying his sack of provender, fearful of the eerie, haunted, skull-like woods that stands behind his home, against a lurid sunset sky.

18. Wires Down

1920. Watercolor. 19 x 31⅛. Carnegie Institute, gift of Mrs. James H. Beal, Jr.

It is exhilarating to go out on such a morning and feel the cold damp air, and observe the strange white light that glows at the horizon against which the wet houses are dark geometric-shaped blots.

19. **The Thunderclap**

1920. Gouache. 26 x 40. Collection of the artist.

My aim was to create, if possible, the feeling that this perhaps could have been the very first thunderclap that rolled across the world after the Creation. . . . An elemental world fashioned from the very reverberations from the booming thunder, a world bronzed by the heat and drought of August.

20. Noonday Heat

1921. Varnished watercolor. 22 x 32. Collection of Mrs. George Bellows.

21. House of Mystery

1924. Varnished watercolor and tempera. 29½ x 24½. Art Institute of Chicago.

What I . . . tried to express was a feeling of deep mystery, that it was a house where anything might have happened, or be happening.

22. March Wind

1926. Watercolor. 26½ x 39¾. Cleveland Museum of Art, J. H. Wade Collection.

The March wind comes up out of the vast southwest . . . over bare brown and gray fields and hillocks . . . over housetops and clusters of farm buildings. The March wind is master over them all—it sweeps along blending all these dissimilar things into one grand harmonious whole.

23. Sulphurous Evening

1922/29. Watercolor. 24 x 30. City Art Museum of St. Louis.

One of those evenings in late August when, following a stormy rainy day, the sun . . . manages to break through at last and fills the whole upper air with an ominous yellow light. Something tremendous, or even disastrous seems about to happen.

24. Rainy Night

1930. Watercolor. 32 x 44. Fine Arts Gallery of San Diego.

A rainy night in a city when the clouds are hanging low. . . . It is only then that the lights . . . are reflected in the sky in such beautiful variations. Wet asphalt reflecting the sky and lights seems to create another infinity below, so that the buildings are poised between two intangible areas, adding mystery to the whole scene.

25. Evening

1932. Watercolor. 31½ x 43½. Newark Museum.

It is not only "Evening" of the day, but also of the year, when Nature is "spent," all her work for the year finished, and the earth is slowly mouldering into decay. . . . It is [also] "Evening" in the lives of the three people sitting under the trees. They live alone, all they have left in life are memories. They sit brooding.

26. Winter Bouquet

1933. Watercolor. 36 x 27. Museum of Fine Arts, Boston.

Sometimes it seems to me that certain weeds are more alive when dried than when they were full of sap and growing in the fields. In this painting I have tried to capture the beauty of autumn, bring it into my studio and imprison it, as it were, in a bouquet.

27. March Sunlight

1925/33. Watercolor. 23¼ x 32. Fogg Art Museum, Harvard University.

The effect sought here is of the late afternoon sunlight in early Spring, when young trees seem to bristle with up-shooting growth. . . . To me the little islands in the center were like a dream world, or fairyland come to life.

28. November Evening

1931-34. Oil. 32⅛ x 52. Metropolitan Museum of Art.

I have attempted to express the eoming of winter over the Middle West as it must have felt to the pioneers—great blaek elouds sweep out of the west at twilight as if to overwhelm not only the pitiful human attempt at a town, but also the earth itself.

30. Black Iron

1935. Watercolor. 29 x 41. Collection of Mr. and Mrs. Lawrence A. Fleischman.

I had observed and admired the two bridges for many years—a wonderful structure of blackness even on the sunniest day, but on a gray day the epitome of sinister darkness. . . . Even the stream below, polluted as it was with various chemicals and oily substances, seemed to be made of liquid black iron.

29. The Parade

1932-34. Watercolor. 26 x 37. Collection of Mr. and Mrs. Lawrence A. Fleischman.

Looking through a viaduct at a communist parade. While the parade establishes the mood, it is readily seen that the big kick to me . . . was trying to express the *hollowness* of the cavities under the viaduct.

31. Six O'Clock

1936. Watercolor. 24 x 30. Syracuse Museum of Fine Arts.

The supper hour in the kitchen of one of a row of identical factory workers' houses. . . . A cozy heart-warming scene which contrasts with the scene outside, where the pale yellow afterglow lights up the faces of the houses and the snowdrifts.

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32. Old House by Creek

1932-1938. Oil. 34½ x 57. Whitney Museum of American Art.

One of the things that attracted me to this subject is the manner in which terribly hideous objects are, by being reflected in the oily olive-green water, transformed into shapes of mystery and beauty.

33. End of the Day

1938. Watercolor. 28 x 48. Pennsylvania Academy of the Fine Arts.

At the end of a day of hard labor, the workmen plod wearily uphill in the eerie twilight of winter, and it seems to the superfieial eye that they have little to come home to in those stark unpainted houses. But like the houses, they persist and will not give in, and so they attain a rugged dignity that compels our admiration.

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34. Edge of Town

1921/41. Watercolor. 27 x 40. Nelson-Atkins Gallery of Art, Kansas City, Mo., gift of the Friends of Art.

An evening in midwinter, at the time when the afterglow of the day and man-made lights strive for the mastery.... In earlier times, small towns seemed sometimes to end abruptly on the very edge of desolation.

35. The Coming of Spring

1917/43. Watercolor. 34 x 48. Metropolitan Museum of Art.

The attempt here was to express ... the contrast of winter and spring by showing two kinds of hollows or ravines.... One was to be dead and lifeless, with ice remnants, and no sign of growth, black and void; the other to be alive with growing things and leading out to a blinding white sky, which was to typify the sun.

36. The Cicada

1944. Watercolor. 30 x 25. Collection of Edward W. Root.

For me, insects have just as much personality as other wild creatures.... The cicada, the soul of midsummer, embodying in its song all the heat and rhythm of a sultry day, when the sun pours down out of a pale hot lavender sky on a parched and drought-ridden earth.

37. The Sphinx and the Milky Way

1946. Watercolor. 52⅝ x 44¾. Munson-Williams-Proctor Institute, Utica.

A summer night—a garden of flowers flanked by a grape arbor. A pale ghostly white nicotiana flower, with a sphinx or hawk moth poised before it with rapidly beating wings, sipping its honey. . . . The air is heavy with flower scents, and filled with the songs of insects.

38. The Three Trees

1932/46. Watercolor. 36 x 60. Salem Public Library, Salem, Ohio.

I have never seen a more noble group of trees, and to me they epitomize all that Salem meant to me as a boy and young man. . . . As an underlying motif, in addition to expressing the mood of childhood when a summer noon seems endless, I have tried to express the idea of the presence of God, the beneficent "God-in-nature" that Beethoven spoke of often.

39. **Moonflowers at Dusk**

1952. Watercolor. 40 x 33. Collection of Mr. and Mrs. William J. Poplack.

A backyard garden in late summer at twilight. . . . In the background broods the northern sky, overcast with a thunderstorm. One of the thunderheads rising like a pillar against the black sky, is lit up by pale moonlight, complementing the deep mystery that lurks in the depths of trees and bushes.

40. Hush before the Storm

1947. Watercolor. 40 x 30. Roland P. Murdock Collection, Wichita Art Museum.

Deep mystery lurks in the black interior of the trees, and the feeling of foreboding is emphasized by the startled white daisies in the foreground.

41. Lavender and Old Lace

1939/47. Watercolor. 36¾ x 52½. New Britain Art Museum.

An elegy. The original study for this painting was made on the spot. . . . Later it was enlarged considerably . . . but somehow it seemed to lack either mood or mystery. . . . [Then] I allowed my imagination to take over. . . . I changed the time from that of a gray daylight to late twilight. But most important, the huge elm that dominates the background and provides the mood was also added at this time.

42. July Clouds

1948. 26 x 35. Collection of Mr. and Mrs. Walter E. Ferris.

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43. Hot September Wind

1953. Watercolor. 40 x 30. Collection of Mr. and Mrs. Lawrence A. Fleischman.

A hot southwest wind pouring out of the heat-hazed sky, dragging with it streamers of yellow sunlight, sweeps over the woods into the meadow.

44. Clatter of Crows in Spring Woods

1949. Watercolor. 40 x 30. Wolf Collection.

Walking along through a woods in early spring hoping to find the first wildflower; all is quiet, except for the low murmur of a tumbling rill. . . . Suddenly without warning a terrific clatter shatters the silence—a flock of crows has seen the intruder. As they angrily fly away, a cacophonous medley of sound fills the whole woods. One of the most thrilling events in nature.

45. Summer Afternoon

1917 48. Watercolor. 48 x 42. Collection of the artist.

The stream is the Little Beaver Creek. . . . Here as a boy I used to go swimming. I have tried to express . . . the ineffable peace of a quiet summer day in those far-off times. All things seem to look at and yearn toward the sun.

46. Sun and Rocks

1918/50. Watercolor. 40 x 56. Room of Contemporary Art Collection, Albright Art Gallery, Buffalo.

An attempt to depict a scene in primeval times, in early spring, when conflicting forces of nature hold sway and seem to fill the earth with violence and chaos. . . . Shining from the deep blue cavernous sky, the spring sun—our great daytime star—floods the scene with brilliant light that will heal the wounds of the earth and bring forth new life.

47. Winter Moonlight

1951. Watercolor. 40 x 33. Roland P. Murdock Collection, Wichita Art Museum.

A calm winter's night in a snowbound woods. The moon, encircled by the large glowing ring that portends change in the weather, lights up the clean white snow. . . . To the left of the moon are the Pleiades, faintly visible.

49. March Wind

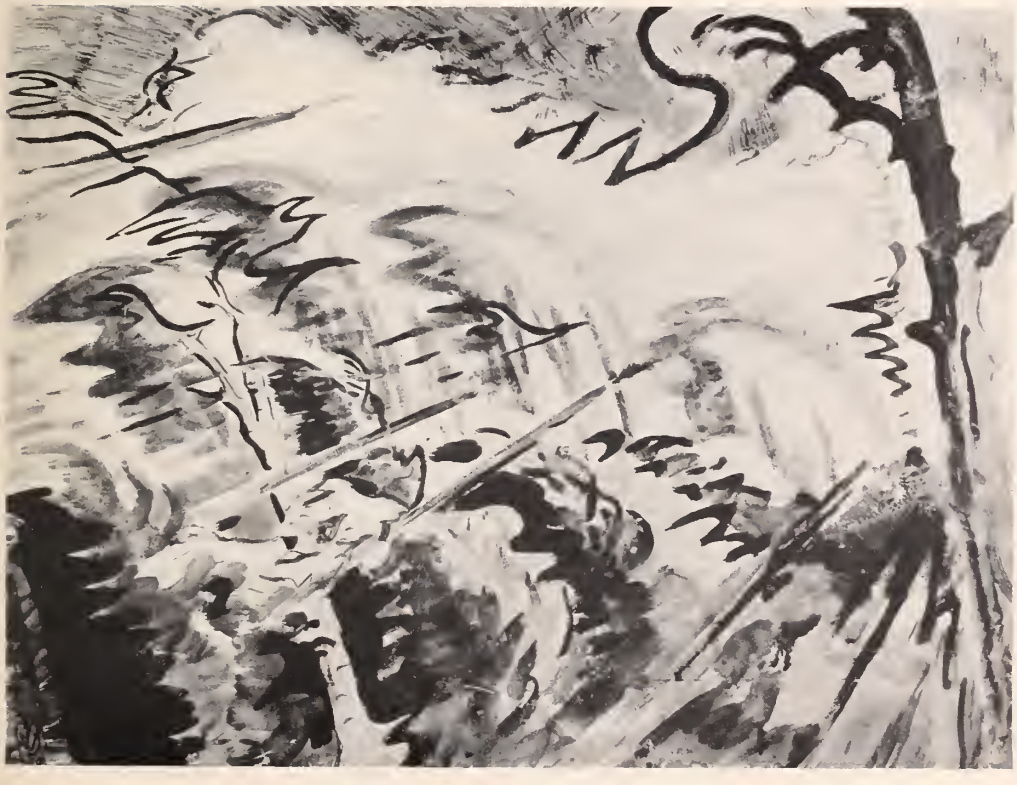
1951; incorrectly dated 1952. Watercolor. 30 x 40. Frank K. M. Rehn Galleries.

Painted in a late winter blizzard. . . . All the mental work had been completed beforehand, but I think working under such conditions helped me to reduce the "idea of wind" to its simplest, most economical terms.

48. Song of the Marsh

1951. Watercolor. 25 x 36. Collection of Joseph H. Hirshhorn.

From the tangled depths of last year's reeds and cattails . . . ascends the shrill piping song of spring peepers, mingled with the liquid notes of a red-winged blackbird.



50. Old Meetinghouse and Locust Trees

1952. Watercolor. 30 x 40. Frank K. M. Rehn Galleries.

A hot afternoon in mid-August. . . . From the trees is heard the persistent rasping rhythms of the songs of cicadas.

51. Song of the Telegraph

1917/52. Watercolor. 34 x 53. Frank K. M. Rehn Galleries.

There are few sounds that are as wild and elemental as this music of the telegraph wires, that stir the blood as much, and fill the listener, boy or man, with such vague but intense yearning for he knows not what.

52. Night of the Equinox

1917/55. Watercolor. 40 x 52. Frank K. M. Rehn Galleries.

One of the most exciting weather events of the whole year was what we called the spring equinoctial storm. . . . It seemed as if terrific forces were abroad in the land. It was delightful, lying there in bed with a sense of cozy security, to imagine that outside fearful monsters were at war with each other.

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53. An April Mood

1946/55. Watercolor. 40 x 54. Whitney Museum of American Art, gift of Mr. and Mrs. Lawrence A. Fleischman and purchase.

A mood embodying the anger of God, frowning on a delinquent mankind . . . [but] the idea changed, or rather expanded to express a general mood of nature. . . . It represents the ever recurrent struggle for supremacy between winter and spring. . . . To the experienced weather eye, there is snow in the threatening overhanging clouds, and spring will retreat again for a time.

54. The Glory of Spring

1934/55. Watercolor, 43 x 54. Frank K. M. Rehn Galleries.

These are the things I love about early spring, and this is the kind of place I love. It is not a particular spot, but the synthesis of all such neglected places.